

Pa Quinteto de Vientos

(2023)

Roy Guzmán

PARTICELLAS

Flute in C

Oboe

Clarinet in B flat

French horn in F

Bassoon

Pa Quinteto de Vientos

1 = 120 M.M. ±

(2023)
Flute

Roy Guzmán

Flute

4

◇ = multiphonic

Random multiphonic (chosen from the list provided)

Dynamic contour

f

x5

x2

5

5

5

8va

f
p

Randomly choose any pitches from this set of notes at the specified rhythm trying to keep the interval relationship while freely transposing the octave.

Fl.

10

(Multiphonic's fingering)

For multiphonics with no dynamic indication choose multiphonics that are prominent or forte on dynamics.

Fl.

19

5♩:4♩ 7♩:4♩ 3♩:4♩

8va

Follow dynamic contour or use a pseudo serialist approach with random dynamic from *pp* to *ff*

ff
pp

pp \rightleftharpoons *ff*

Random use of quintuplets, septuplets and triplets

5♩:4♩ 7♩:4♩ 3♩:4♩ *

Use three different random multiphonics.

x2

* Choose randomnly from any of these rhythmic subdivision for each measure. For instance, if chosen quintuplets play all note events using available notes in quintuplets for the whole measure, followed by a new random rhythmic pattern in the next one.

Fl.

30

Random multiphonic

2

4

7♩:4♩ 8♩:8♩ 9♩:8♩

Random rhythmic combination (as before)

Use octave transposition as wanted. Breath steadily and imperceptibly.

ff
pp

x7

4/4

5

♩ = 80-100 M.M.

45

legato (Phrasing *ad lib.*)

pp \rightleftharpoons *ff*

p \rightleftharpoons *ff*

Staff position of multiphonic symbol is independent of the sounding pitch.

Pa Quinteto de Vientos

(2023)
Oboe

Roy Guzmán

♩ = 120 M.M. ±

Oboe

4

5

5

5

8va

f

p

Dynamic contour

Randomly choose any pitches from this set of notes at the specified rhythm trying to keep the interval relationship while freely transposing the octave.

Ob.

10

(Multiphonic's fingering)

For multiphonics with no dynamic indication choose multiphonics that are prominent or forte on dynamics.

Ob.

19

5♩:4♩

7♩:4♩

3♩:4♩

5♩:4♩

7♩:4♩

3♩:4♩

*

8va

ff

pp

Follow dynamic contour or use a pseudo serialist approach with random dynamic from pp to ff

pp ≍ ff

Random use of quintuplets, septuplets and triplets

Use three different random multiphonics.

x2

* Choose randomnly from any of these rhyhmic subdivision for each measure. For instance, if chosen quintuplets play all note events using available notes in quintuplets for the whole measure, followed by a new random rhythmic pattern in the next one.

Ob.

30

Random multiphonic

2

4

7♩:4♩

8♩:8♩

9♩:8♩

Random rhythmic combination (as before)

Use octave transposition as wanted. Breath steadily and imperceptibly.

ff

pp

x7

4/4

Ob.

45

♩ = 80-100 M.M.

legato (Phrasing ad lib.)

pp ≍ ff

Staff position of split tone symbol is independent of the sounding pitch.

Ob. 51

These four measures are to be played four times ($\times 4$), first time from left to right; second, third and fourth time in random order. Use random multiphonics, each one different from the previous one. Multiphonics might be repeated but not right after. $\times 4$

Ob. 59

Random multiphonics varying duration from quarter to whole note. Dynamics are that required to produce the multiphonics. $\times 2$

Ob. 65

Random combination of pitches and rhythmic patterns (triplets, quintuplets, etc.) with any dynamic behaviour (crescendo, decrescendo, pointilist, etc.) in between pp and ff range. $\times 4$

Ob. 70

Ob. 76

Ob. 82

Ob. 86

Ob. 92

Ob. 98

Ob. 104

Ob. 110

Ob. 116

Ob. 122

Ob. 128

Ob. 134

Ob. 140

Ob. 146

Ob. 152

Ob. 158

Ob. 164

Ob. 170

Ob. 176

Ob. 182

Ob. 188

Ob. 194

Ob. 200

Ob. 206

Ob. 212

Ob. 218

Ob. 224

Ob. 230

Ob. 236

Ob. 242

Ob. 248

Ob. 254

Ob. 260

Ob. 266

Ob. 272

Ob. 278

Ob. 284

Ob. 290

Ob. 296

Ob. 302

Ob. 308

Ob. 314

Ob. 320

Ob. 326

Ob. 332

Ob. 338

Ob. 344

Ob. 350

Ob. 356

Ob. 362

Ob. 368

Ob. 374

Ob. 380

Ob. 386

Ob. 392

Ob. 398

Ob. 404

Ob. 410

Ob. 416

Ob. 422

Ob. 428

Ob. 434

Ob. 440

Ob. 446

Ob. 452

Ob. 458

Ob. 464

Ob. 470

Ob. 476

Ob. 482

Ob. 488

Ob. 494

Ob. 500

Ob. 506

Ob. 512

Ob. 518

Ob. 524

Ob. 530

Ob. 536

Ob. 542

Ob. 548

Ob. 554

Ob. 560

Ob. 566

Ob. 572

Ob. 578

Ob. 584

Ob. 590

Ob. 596

Ob. 602

Ob. 608

Ob. 614

Ob. 620

Ob. 626

Ob. 632

Ob. 638

Ob. 644

Ob. 650

Ob. 656

Ob. 662

Ob. 668

Ob. 674

Ob. 680

Ob. 686

Ob. 692

Ob. 698

Ob. 704

Ob. 710

Ob. 716

Ob. 722

Ob. 728

Ob. 734

Ob. 740

Ob. 746

Ob. 752

Ob. 758

Ob. 764

Ob. 770

Ob. 776

Ob. 782

Ob. 788

Ob. 794

Ob. 800

Ob. 806

Ob. 812

Ob. 818

Ob. 824

Ob. 830

Ob. 836

Ob. 842

Ob. 848

Ob. 854

Ob. 860

Ob. 866

Ob. 872

Ob. 878

Ob. 884

Ob. 890

Ob. 896

Ob. 902

Ob. 908

Ob. 914

Ob. 920

Ob. 926

Ob. 932

Ob. 938

Ob. 944

Ob. 950

Ob. 956

Ob. 962

Ob. 968

Ob. 974

Ob. 980

Ob. 986

Ob. 992

Ob. 998

Ob. 1004

Ob. 1010

Ob. 1016

Ob. 1022

Ob. 1028

Ob. 1034

Ob. 1040

Ob. 1046

Ob. 1052

Ob. 1058

Ob. 1064

Ob. 1070

Ob. 1076

Ob. 1082

Ob. 1088

Ob. 1094

Ob. 1100

Ob. 1106

Ob. 1112

Ob. 1118

Ob. 1124

Ob. 1130

Ob. 1136

Ob. 1142

Ob. 1148

Ob. 1154

Ob. 1160

Ob. 1166

Ob. 1172

Ob. 1178

Ob. 1184

Ob. 1190

Ob. 1196

Ob. 1202

Ob. 1208

Ob. 1214

Ob. 1220

Ob. 1226

Ob. 1232

Ob. 1238

Ob. 1244

Ob. 1250

Ob. 1256

Ob. 1262

Ob. 1268

Ob. 1274

Ob. 1280

Ob. 1286

Ob. 1292

Ob. 1298

Ob. 1304

Ob. 1310

Ob. 1316

Ob. 1322

Ob. 1328

Ob. 1334

Ob. 1340

Ob. 1346

Ob. 1352

Ob. 1358

Ob. 1364

Ob. 1370

Ob. 1376

Ob. 1382

Ob. 1388

Ob. 1394

Ob. 1400

Ob. 1406

Ob. 1412

Ob. 1418

Ob. 1424

Ob. 1430

Ob. 1436

Ob. 1442

Ob. 1448

Ob. 1454

Ob. 1460

Ob. 1466

Ob. 1472

Ob. 1478

Ob. 1484

Ob. 1490

Ob. 1496

Ob. 1502

Ob. 1508

Ob. 1514

Ob. 1520

Ob. 1526

Ob. 1532

Ob. 1538

Ob. 1544

Ob. 1550

Ob. 1556

Ob. 1562

Ob. 1568

Ob. 1574

Ob. 1580

Ob. 1586

Ob. 1592

Ob. 1598

Ob. 1604

Ob. 1610

Ob. 1616

Ob. 1622

Ob. 1628

Ob. 1634

Ob. 1640

Ob. 1646

Ob. 1652

Ob. 1658

Ob. 1664

Ob. 1670

Ob. 1676

Ob. 1682

Ob. 1688

Ob. 1694

Ob. 1700

Ob. 1706

Ob. 1712

Ob. 1718

Ob. 1724

Ob. 1730

Ob. 1736

Ob. 1742

Ob. 1748

Ob. 1754

Ob. 1760

Ob. 1766

Ob. 1772

Ob. 1778

Ob. 1784

Ob. 1790

Ob. 1796

Ob. 1802

Ob. 1808

Ob. 1814

Ob. 1820

Ob. 1826

Ob. 1832

Ob. 1838

Ob. 1844

Ob. 1850

Ob. 1856

Ob. 1862

Ob. 1868

Ob. 1874

Ob. 1880

Ob. 1886

Ob. 1892

Ob. 1898

Ob. 1904

Ob. 1910

Ob. 1916

Ob. 1922

Ob. 1928

Ob. 1934

Ob. 1940

Ob. 1946

Ob. 1952

Ob. 1958

Ob. 1964

Ob. 1970

Ob. 1976

Ob. 1982

Ob. 1988

Ob. 1994

Ob. 2000

Ob. 2006

Ob. 2012

Ob. 2018

Ob. 2024

Ob. 2030

Ob. 2036

Ob. 2042

Ob. 2048

Ob. 2054

Ob. 2060

Ob. 2066

Ob. 2072

Ob. 2078

Ob. 2084

Ob.

Pa Quinteto de Vientos

(2023)

Clarinet in B flat

Roy Guzmán

♩ = 120 M.M. ±

Clarinet

4

x5

x2

5

5

5

8va

f

p

Dynamic contour

Randomly choose any pitches from this set of notes at the specified rhythm trying to keep the interval relationship while freely transposing the octave.

10

Cl.

For multiphonics with no dynamic indication choose multiphonics that are prominent or forte on dynamics.

① / ②

① / ②

① / ②

① / ②

① / ②

(Multiphonic's fingering)

E

F#

* Choose randomnly from any of these rhyhmic subdivision for each measure. For instance, if chosen quintuplets play all note events using available notes in quintuplets for the whole measure, followed by a new random rhythmic pattern in the next one.

19

Cl.

5♩:4♩

7♩:4♩

3♩:4♩

5♩:4♩

7♩:4♩

3♩:4♩

* Random use of quintuplets, septuplets and triplets

8va

ff

pp

Follow dynamic contour or use a pseudo serialist approach with random dynamic from pp to ff

pp

ff

5♩:4♩

7♩:4♩

3♩:4♩

* Random use of quintuplets, septuplets and triplets

8vb

ff

pp

Follow dynamic contour or use a pseudo serialist approach with random dynamic from pp to ff

in low register

x2

30

Cl.

Random multiphonic

2

4

7♩:4♩

8♩:8♩

9♩:8♩

Random rhythmic combination (as before)

ff

pp

Use octave transposition as wanted. Breath steadily and imperceptibly.

x7

4/4

♩ = 80-100 M.M.

legato (Phrasing ad lib.)

45

Cl.

4/4

pp

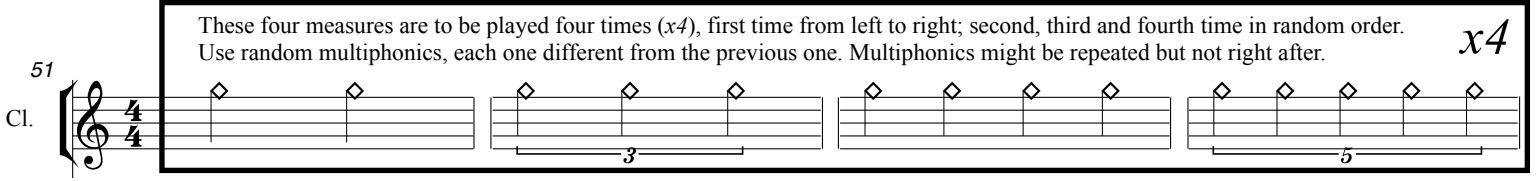
ff

5/4

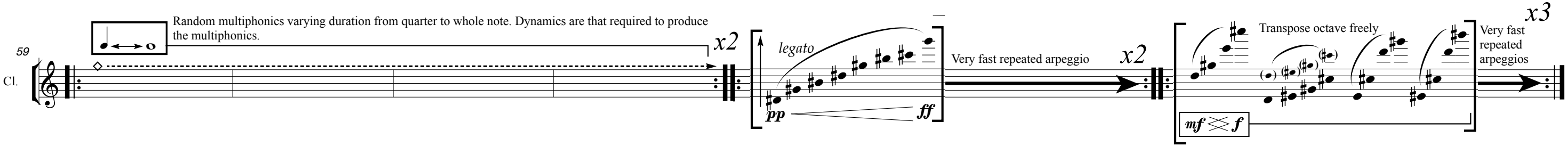
p

ff

Staff position of multiphonic symbol is independent of the sounding pitch.

51 Cl.  These four measures are to be played four times (x4), first time from left to right; second, third and fourth time in random order. Use random multiphonics, each one different from the previous one. Multiphonics might be repeated but not right after. x4

Random multiphonics each one different from the previous one. Dynamics are the ones required to produce the multiphonic. x2,

59 Cl.  Random multiphonics varying duration from quarter to whole note. Dynamics are that required to produce the multiphonics. x2

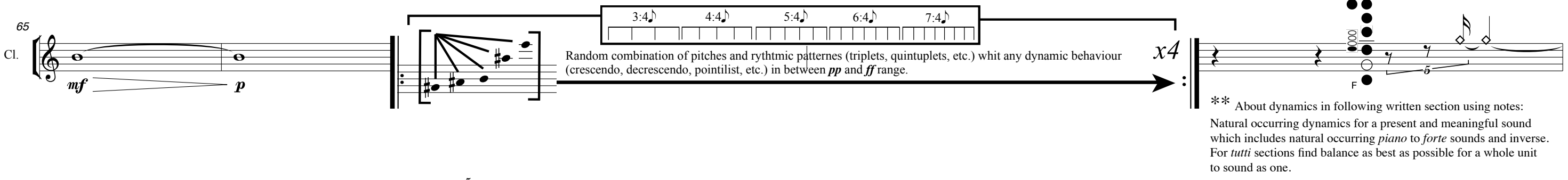
legato pp ff

Very fast repeated arpeggio x2

Transpose octave freely Very fast repeated arpeggios

mf f

x3

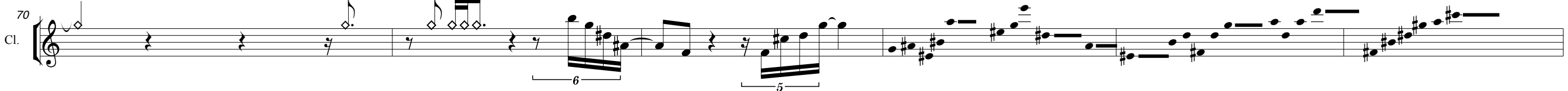
65 Cl.  3:4 4:4 5:4 6:4 7:4

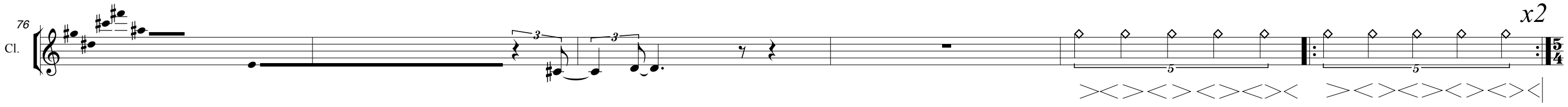
Random combination of pitches and rythmic patterns (triplets, quintuplets, etc.) whit any dynamic behaviour (crescendo, decrescendo, pointilist, etc.) in between pp and ff range. x4

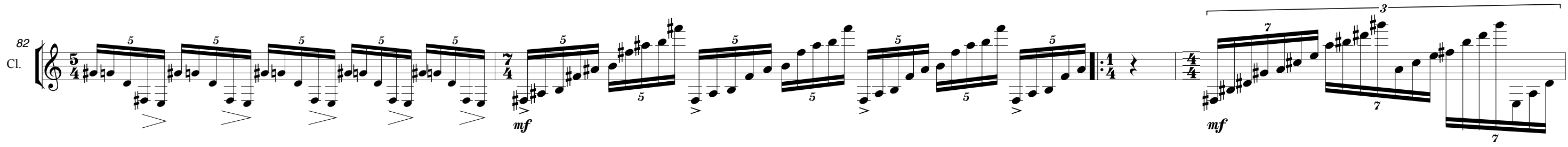
mf p

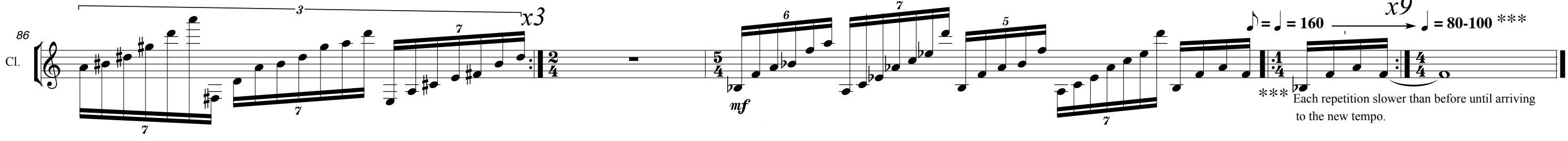
F

** About dynamics in following written section using notes:
Natural occurring dynamics for a present and meaningful sound which includes natural occurring piano to forte sounds and inverse.
For tutti sections find balance as best as possible for a whole unit to sound as one.

70 Cl. 

76 Cl.  x2

82 Cl.  mf

86 Cl.  x3

mf

*** Each repetition slower than before until arriving to the new tempo.

(2023)

French horn in F

5

F. Horn

4 : *f* ◇ = “multiphonic”
If not split tone or double buz is playable, sing a tone to create a multiphonic sound between horn and voice every time a diamond symbol appears.

x5

x2

5 5 5

Randomly choose any pitches from this set of notes at the specified rhythm trying to keep the interval relationship while freely transposing the octave.

f *p* Dynamic contour

10

F. Hrn.

Perform any split tone in forte.

19

F. Hrn.

Split tone
Use D (concert pitch) as a root

Split tone
Use G (concert pitch) as a root

x2

30

F. Hrn.

2

Play an emotinal sensible melody using the written notes within the given note duration. Use octave transposition as wanted.

8va

mf

45

F. Hrn.

♩ = 80-100 M.M.
legato (Phrasing *ad lib.*)

pp ff

Staff position of split tone symbol is independent of the sounding pitch.

p ff

F. Hrn.

51

These four measures are to be played four times (*x4*), first time from left to right; second, third and fourth time in random order. Use random multiphonics, each one different from the previous one. Multiphonics might be repeated but not right after.

x4

Random multiphonics each one different from the previous one. Dynamics are the ones required to produce the multiphonic.

x2

F. Hrn.

59

Random multiphonics varying duration from quarter to whole note. Dynamics are that required to produce the multiphonics.

x2

Any split tone

x2

Any split tone

x3

F. Hrn.

65

Split tone, steady and imperceptible breathing

x4

mf *p*

** About dynamics in following written section using notes:
Natural occurring dynamics for a present and meaningful sound which includes natural occurring *piano* to *forte* sounds and inverse.
For *tutti* sections find balance as best as possible for a whole unit to sound as one.

F. Hrn.

70

5

8va

6

5

3

F. Hrn.

76

3

3

3

8va

5

x2

5

><><><><><><><

F. Hrn.

82

5/4

7/4

sfz

5

sfz

5

sfz

5

sfz

5

sfz

mf

3

F. Hrn.

86

3

x3

2/4

5/4

mf

6

Split tone: choose two overtones

4/4

160

x9

80-100 ***

*** Each repetition slower than before until arriving to the new tempo.

Pa Quinteto de Vientos

(2023)
BASSOON

Roy Guzmán

♩ = 120 M.M. ±

4

◇ = multiphonic

Random multiphonic (chosen from the list provided)

Dynamic contour

f

f

p

5

5

5

8va

Randomly choose any pitches from this set of notes at the specified rhythm trying to keep the interval relationship while freely transposing the octave.

10

Bsn.

(Multiphonic's fingering)

For multiphonics with no dynamic indication choose multiphonics that are prominent or forte on dynamics.

19

Bsn.

5♭:4♩

7♭:4♩

3♭:4♩

*

Random use of quintuplets, septuplets and triplets

ff

pp

Follow dynamic contour or use a pseudo serialist approach with random dynamic from *pp* to *ff*

in low register

8va

x2

* Choose randomnly from any of these rhythmic subdivision for each measure. For instance, if chosen quintuplets play all note events using available notes in quintuplets for the whole measure, followed by a new random rhythmic pattern in the next one.

30

Bsn.

2

4

4

x7

4/4

♩ = 80-100 M.M.

legato (Phrasing *ad lib.*)

45

Bsn.

4/4

5/4

4/4

3/4

4/4

pp

ff

Staff position of multiphonic symbol is independent of the sounding pitch.

51 Bsn.

These four measures are to be played four times (*x4*), first time from left to right; second, third and fourth time in random order. Use random multiphonics, each one different from the previous one. Multiphonics might be repeated but not right after.

Random multiphonics each one different from the previous one. Dynamics are the ones required to produce the multiphonic. *x2*

59 Bsn.

Random multiphonics varying duration from quarter to whole note. Dynamics are that required to produce the multiphonics.

x2 *x3*

65 Bsn.

Steady and imperceptible breathing

mf *p*

x4

** About dynamics in following written section using notes:
Natural occurring dynamics for a present and meaningful sound which includes natural occurring *piano* to *forte* sounds and inverse.
For *tutti* sections find balance as best as possible for a whole unit to sound as one.

70 Bsn.

76 Bsn.

x2

82 Bsn.

sfz *mf*

86 Bsn.

Dynamics according to multiphonic sound

x3 *x9*

*** Each repetition slower than before until arriving to the new tempo.